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NME

MUSIC
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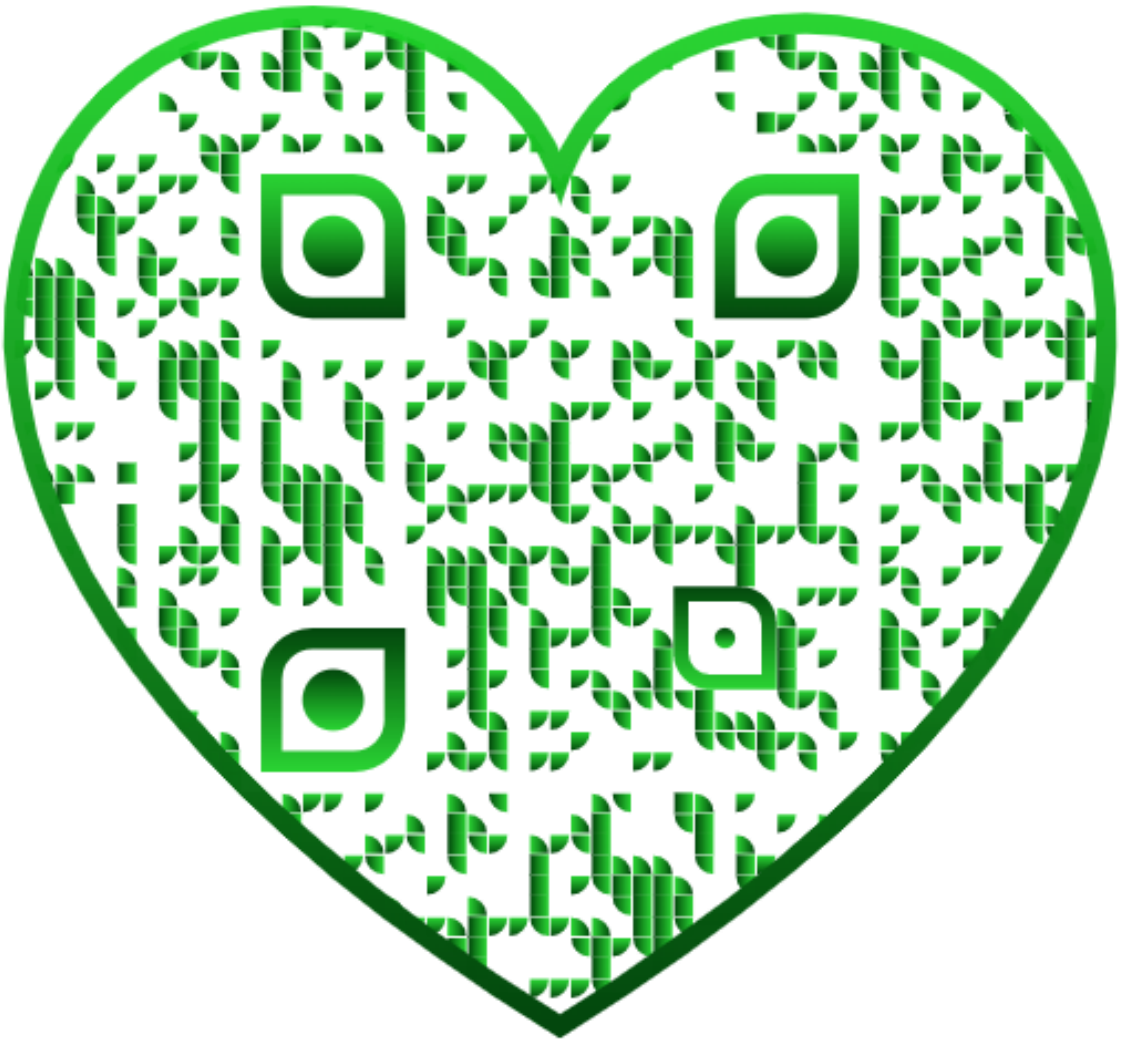
STYLE

STRAIGHT OUTTA NOTTINGHAM

The reinvention of Jake Bugg



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Hello...

THE PAST WEEK has been a big one for major league talent. First the Oscars finally gave Leonardo DiCaprio the Academy Award he's deserved since he was first nominated back in 1993 for What's Eating Gilbert Grape?. Then Adele played the first date of her massive, 105-date 2016 world tour in Belfast, with a cup of tea in one hand and the 11,000-strong crowd in the palm of the other. And now comes the return of Jake Bugg, the Nottingham guitar hero who made his name four years ago as a mouthy teen.

Jake's first record bagged him a massive Glastonbury slot. His second, produced by Rick Rubin, tanked in comparison. Now at 22-years-old, he's all grown up and preparing the release of his third album, 'On My One', which sees him having a go at hip-hop and embracing a 1970s pop sound. It's not out until June, but we've scored another massive exclusive with Bugg's first interview in over a year, and he's on fighting but friendly form; having a dig at former touring buddy Noel Gallagher ("His last album is pretty crap, innit?"), refuting tabloid rumours and pondering the make-or-break aspect of his new album. Welcome back, Jake.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Viola Beach p22

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Musician. Model. Rapper?! The kid from Clifton goes hip hop

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A tribute to the young Warrington band, who died last month in Stockholm

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How would Charli XCX, Bring Me The Horizon and Slaves survive it?

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COVER PHOTO: DEAN CHALKLEY PHOTO: REX

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

PHOTO: GETTY

Tea-ing off

Adele's epic 105-date tour has begun

ADELE KICKED OFF HER JAUNT AROUND THE WORLD IN Belfast on Monday night, and smashed her first show in four and half years. Those who scored tickets for the opening night at the SSE Arena were treated to holographic rain, confetti personalised with lyrics and messages from the singer, a 21-piece band, all the hits and some frank chat from Adele, who sipped from a cup of tea onstage. "I've been f**king s***ting myself all day," she told the crowd. "Bad bowel movements. I've had to have an Immodium." Yet when she sang, she still sounded like the classiest woman alive. How the hell do you do it, Adele?

Adele enjoying a brew on stage in Belfast, Feb 29

What Adele said

The best quotes from the Belfast stage

"I know some of you have been dragged along, but I'm going to win you over."

"Some of my songs get a bit depressing."

"I woke up sounding like Arnie. My voice was so deep because I slept with the air con on in my hotel room."

"My kid was being a nightmare, and then there was a spillage at Gatwick and I thought my boyfriend wasn't gonna get here – I thought the whole tour was doomed!"

Chris Rock on #OscarsSoWhite

Last Sunday's Academy Awards host tackled the event's lack of diversity with hard-hitting humour

CHRIS ROCK PRESENTED the 88th Academy Awards, taking on the #OscarsSoWhite controversy in hilarious – and scathing – style. Here are his most cutting quips from the ceremony…

INTRODUCING PRESENTERS
"You want diversity, we got diversity. Please welcome Emily Blunt and somebody whiter – Charlize Theron!"

ON THE LACK OF DIVERSITY
"Welcome to the 88th Academy Awards, otherwise known as the white People's Choice Awards. If they nominated hosts, I wouldn't get this job. You'd be watching Neil Patrick Harris right now."

ON THE LACK OF OSCARS PROTEST IN THE PAST
"We were too busy being raped and lynched to care who won Best Cinematographer. When your grandma's hanging from a tree, it's hard to care about Best Foreign Short."

ON THE BLACK ACTORS' BOYCOTT "Jada [Pinkett-Smith] boycotting the Oscars is like me boycotting Rihanna's panties. I wasn't invited."

ON #BLACKLIVESMATTER
"This year the In Memoriam package is just going to be black people who were shot by cops on their way to the movies."

RETURNING FROM A COMMERCIAL BREAK
"Ah, we're black."

Last W33K IN NUMBERS

2

Kylies vying for supremacy. Minogue is trying to prevent Jenner from trademarking the name.

6

Celebs who've left reality show *The Jump* due to injury. The latest, former Girls Aloud member Sarah Harding, damaged a ligament.

WORDS: RHIAN DALY PHOTOS: CHANNEL 4, GETTY IMAGES, DANNY PAYNE, MATT GOFF

The Strypes

The Amazons

A top night out

The Topman Twenty:Four tour rolls into Liverpool and Leeds this week. Here are four reasons why it'll be totally ace

1 The Strypes and The Amazons are both playing. Expect rollicking Irish-born rhythm & blues from the former, and perky anthems from Reading four-piece The Amazons.

2 After playing an in-store set at the Liverpool and Leeds branches of Topman, Nick Grimshaw will be hosting a properly brilliant music quiz in town. Bring your most muso mates.

3 If you find the Topman Airstream trailer on the morning after the gig, you can get a free breakfast butty. Score!

4 The gigs are only a fiver and all money from ticket sales goes to C.A.L.M., a charity that seeks to prevent suicide among young men. So your money is going to a very good cause. For more info, go to thecalmzone.net

The dates

Mon 7 Liverpool Zanzibar
Thu 10 Leeds Belgrave Music Hall

For ticket details and more info, go to Topman.com/24

24 TOPMAN TWENTY:FOUR

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Five reasons why Latitude Festival will rock your summer

By Felix White, guitarist with headliners The Maccabees

1 WE'RE HEADLINING!

Felix: "It's our first big one. It feels good because, when we were finishing our last album 'Marks To Prove It', we said the best situation would be if we ended up headlining somewhere like Latitude. This'll be the only English festival we do this year, so it'll be a special one."

2 BRITISH SEA POWER WILL BE UNPREDICTABLE

"I don't think there's a week that goes by where I don't listen to something by them. I always recommend seeing them 'cos you never know what's going to happen. I've seen them try and play on roller skates."

3 ROOTS MANUVA WILL BE A COMPLETE GENIUS

"His new record is so brilliant and dark. When we saw him recently, he'd got strings involved and live instrumentation, so it's kind of back to the way he used to do things a few years ago. And, again, with Roots Manuva you don't always know what's going to happen with the show, so it's always worth seeing it. The music's lasted so well. He's a true pioneer and genius songwriter."

4 IT'S A CASE OF TRANQUILITY VS CHAOS

"I like festivals these days where during the day you can walk around and it's a really family-orientated, 'nice' place to be. There's loads of little things buzzing around you can go and see. But then when it becomes night, it becomes chaos and there's a really different energy."

5 AND IT'S A MUSIC LOVER'S PARADISE

"It seems like a hand-picked bill. A lot of the time you can get bills that look quite similar, but I'm not sure if you will get a line-up like this one anywhere else in England."

The line-up

The National
New Order
Grimes
Kurt Vile and The Violators
Chvrches
Courtney Barnett
Father John Misty
Rat Boy
Daughter
The Lumineers
Christine and the Queens

WHEN: July 14-17
WHERE: Henham Park, Southwold, Suffolk
TICKETS: latitudefestival.com

GOOD WEEK

BB-8

The dinky *Star Wars* robot posed for selfies with Jared Leto and Reese Witherspoon at the Oscars. Jealous much, R2-D2?

Muse

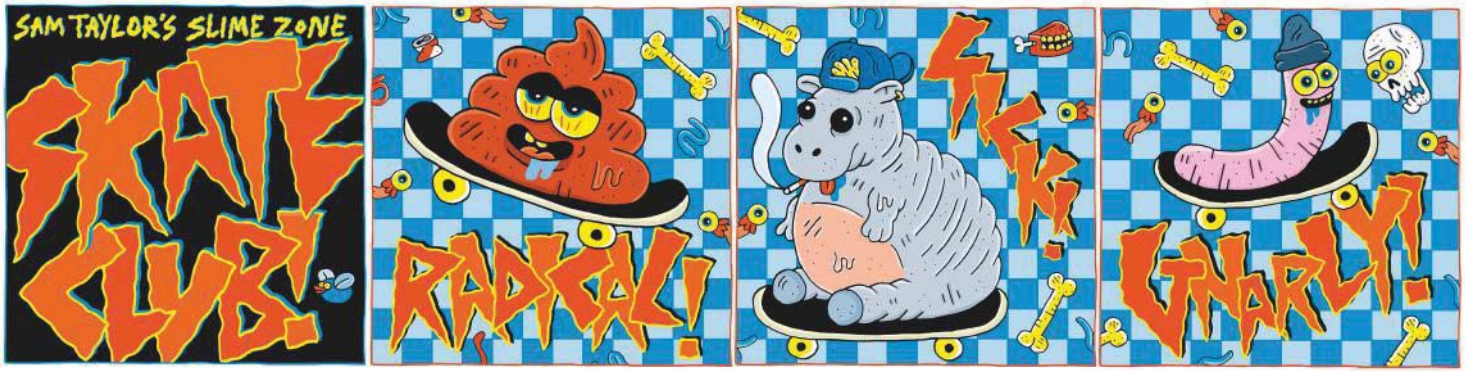
The conspiracy theory-lovin' stadium rockers are headlining Glastonbury. Remember your tin-foil hat.

Rebel Wilson

Tweeted a photo of a journalist she alleged was harassing her grandmother. It was the wrong person.

BAD WEEK

INTERVIEW: RHIAN DALY PHOTOS: ALAMY, ED MILES, GETTY (3)



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Katherine Ryan

OFF THE TV AND IN YOUR FACE

THIS WEEK

The Oscars and me

WHY WOULD you watch an Oscar-nominated film unless you're mad enough to purposely experience feelings? Bleh. I'm not interested in catching those. I cried just watching Chris Rock's opening monologue – partly because I'd found an illegal stream of The 88th Academy Awards that kept freezing – and yes, I always tune in for the ceremony. Eighty million people saw it this year, unable to wait to find out if we all still had the same number of Oscars as Leonardo DiCaprio.

I hadn't seen any of the movies, but I think I could give some solid reviews based on what was broadcast from Los Angeles' Dolby Theatre on the night.

Brie Larson won

Best Actress for *Room*, which was also up for Best Picture. I find it odd that 'Brie' is the only crossover cheese name. Have these eager parents not tasted Camembert? Halloumi? I recognised her straight away as Amy Schumer's sister in *Trainwreck*. She was lovely in that, but intentionally humourless. I have little time for sincerity. *Room* is about a kidnapped and brutalised woman who spends 24/7 locked in a small space with her young son. Take away the forced confinement, that's the life story of every new mother in Britain. I don't think I spoke to anyone apart from my daughter for the first two years of her life. Violet speaks to me in her sleep. And I can hear her because she rests with both legs across my body and one tiny hand on my face. Her speech picks up speed and verbosity come morning, at which time she's also mobile so follows me around the flat. It's basically *Room*. (I haven't seen *Room*.)

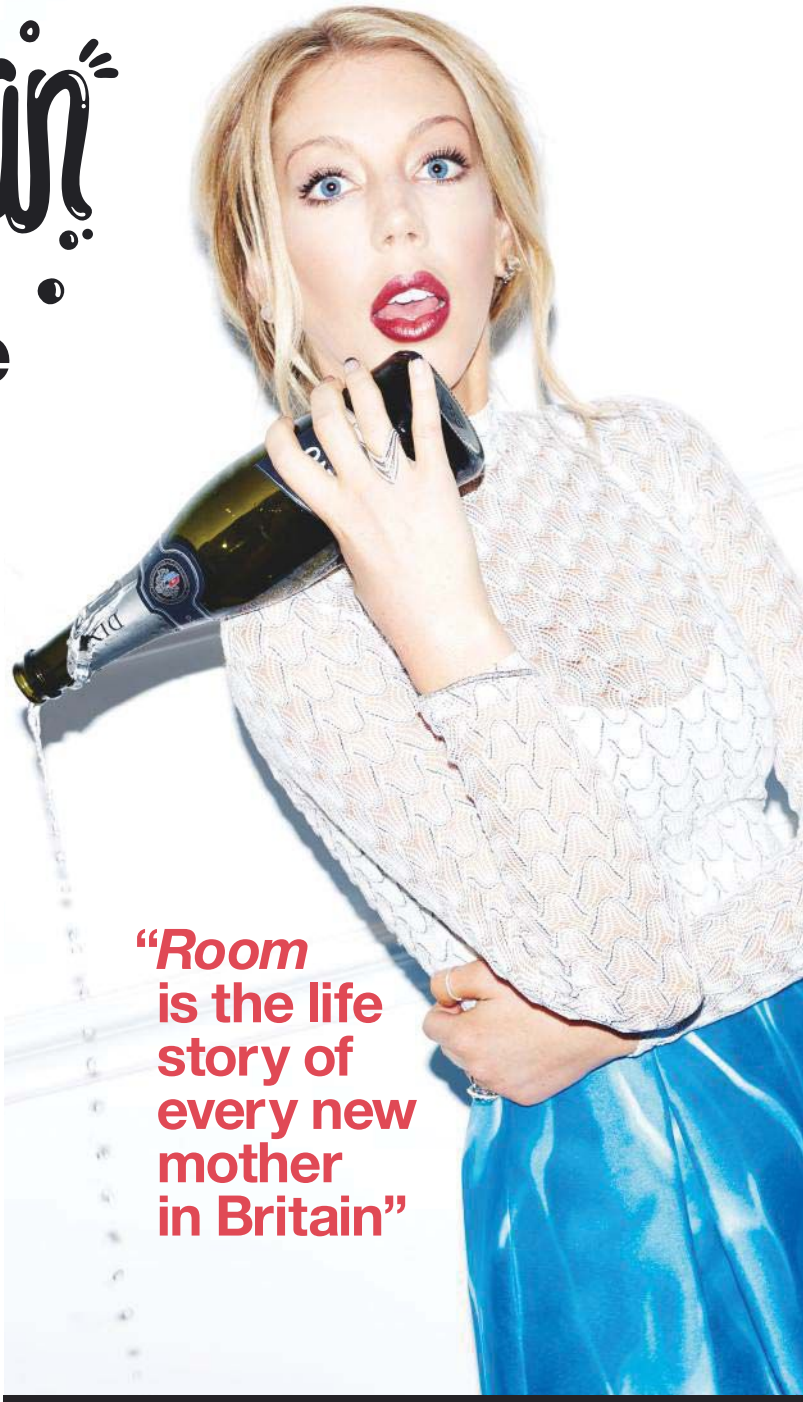
The Martian stars Matt Damon as an idiot who goes to Mars on purpose. If the Oscars are racist, I'm space-ist. I will remain unsympathetic to whatever happens outside this planet until someone can tell me what's at the bottom of the ocean. This film was better when it was called *Castaway*. Tom Hanks was too busy to notice he'd been ripped off because he was making *Bridge Of Spies* with Steven Spielberg. Oh good, a war movie! If it's about Russian spies, you can count me out. The Soviets lost more people in WWII than all the other nations combined. I don't need to know what they were up to during the Cold War either. When I need Tom Hanks to upset me, I'll watch his cameo in Carly Rae Jepsen's 'I Really Like You' video.

I've heard rumours that in *The Revenant*, Leonardo DiCaprio gets raped by a bear. I fantasise a phone call where his agent is like, 'We're going to get you that Oscar, Leo. But you've gotta do something for me, champ,' and Leo's like, 'Anything.' The agent blankly goes, 'YOU. Are going to be RAPED. By a BEAR.' Leo absorbs this for a minute. Silence. Then he explodes with 'SHOW ME THE HONEY!!!" while leaping around his mansion. (I have not seen *The Revenant*.)

Spotlight won Best Picture. It's all about child abuse. I'll see you at the cinema when *Trainwreck 2* comes out.

Oscar winners Brie and Leo

PHOTOS: BELLA HOWARD. DEAN CHALKLEY, GETTY IMAGES. STYLING: JEN MICHALSKI-BRAY. HAIR & MAKE-UP: FIONA EUSTACE. TOP BY FOREVER UNIQUE. SKIRT BY KATE SPADE. BRACELET BY CARAT



"*Room* is the life story of every new mother in Britain"

And another thing...

PEOPLE ARE NUTS. I GOT my boobs 3/4 out for the NME Awards and was featured in the Mail Online. 'DON'T READ THE COMMENTS,' my mother said. Here are some of the best ones: **'Big gob but I wouldn't be worrying about that when I'm wiping it on the curtains.'** WHAT CURTAINS? **'If she was lobotomised, she'd make the perfect wife.'** NOT AS FUN AS IT SOUNDS. **'Bit desperate for a guy these days.'** YES, HE'S IN LA. **'Ugly inside and out.'** ESPECIALLY IN THE MORNING. **'She'd do with a different face.'** BRILLIANT. It's comforting to know I can be as outspoken as I like, but words will never be as controversial as duct-taped cleavage. Someone tell these cavemen I ran out of f**ks to give in the spring of '91.

Internet cavemen, please get a life

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THINGS FOR YOUR MUM WE LIKE

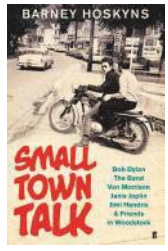
THIS WEEK'S OBJECTS OF DESIRE

Socks appeal
Willow Smith's got her own new Stance sock range. Bet she'll give mum Jada a pair this weekend.
£14.99 *roosbeach.co.uk*

Box of tricks
Pamper your frazzled mum with a handmade bath bomb gift set from Lush.
£23.50 *lush.com*

Jar rule
Say it with flowers – the super-hip kind stuffed into an old jam jar, no less.
£45 *jamjarflowers.co.uk*

Prints charming
Gift your mum a lovely print from London-based illustrator Fee Greening.
£60 *feegreening.co.uk*

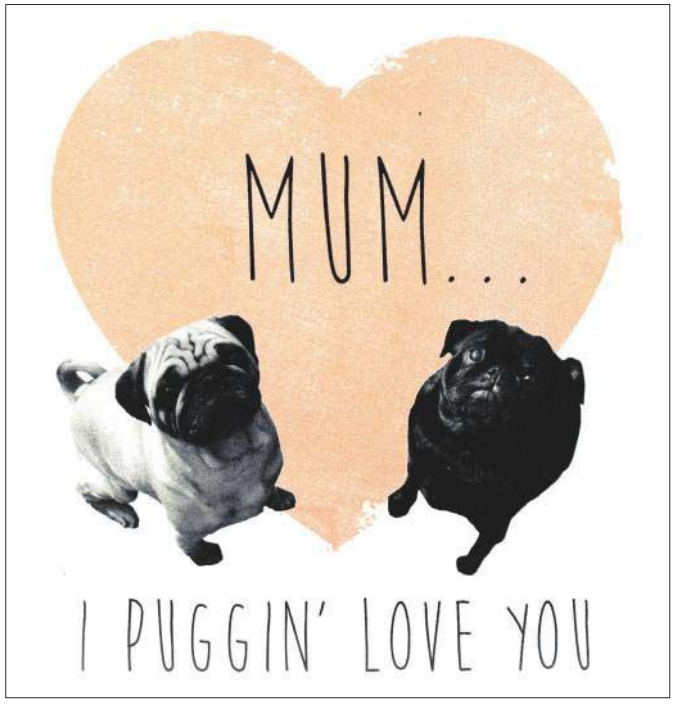


Hippy lit
New book *Small Town Talk* looks at 1960s Woodstock. One for Bob Dylan-loving mums.
£13.60 *amazon.co.uk*

Choc-a-block
Brooklyn-based artisanal chocolatier Mast makes delish mum-pleasing bars.
£4 *mastbrothers.co.uk*

Twice as rice
Mum on a health kick? Treat her with these nutritious rice pud pots from The Coconut Collaborative.
£2.75 *ocado.com*

Mother's milk
Give your ma some whiskey – after putting up with you, she deserves to get a wee bit blotto.
£22 *jamesonwhiskey.com*



Pug life
The All Her Glory stationery store on Etsy sells Mother's Day cards that won't make you cringe.
£3 *etsy.com*

Suffragette city
Girl power, 1913-style. One of last year's most thought-provoking films is out now on DVD.
£9.99 *amazon.co.uk*

Sounds good
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£34.99 *happyplugs.com*

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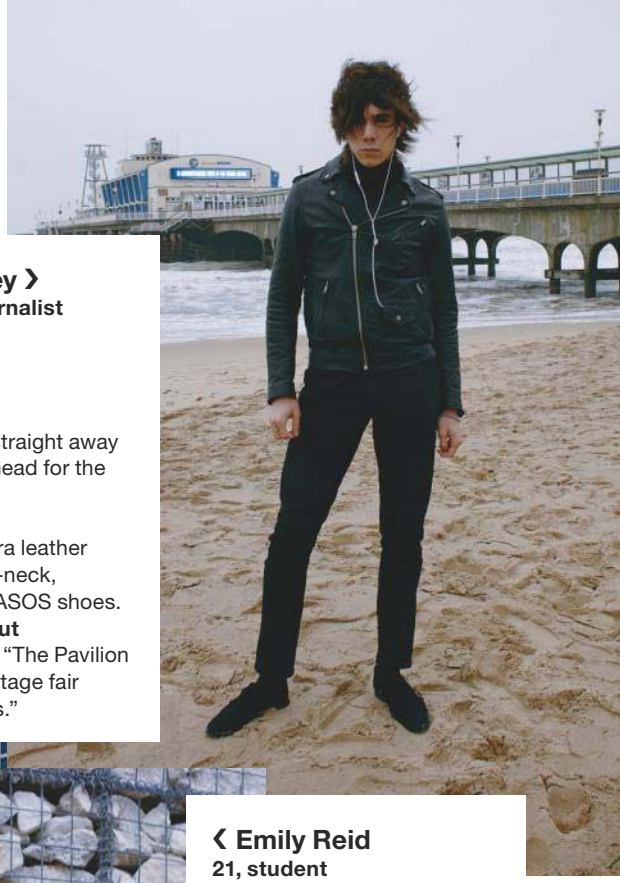
What's on your Headphones?

THIS WEEK

Bournemouth



Lewis Scorey ›
21, fashion journalist

Listening to:
BLOSSOMS
Charlemagne
"It gripped me straight away and was in my head for the rest of the day."

Wearing: Sandra leather jacket, Zara roll-neck, Topman jeans, ASOS shoes.
Best thing about Bournemouth: "The Pavilion does a great vintage fair called Lou Lou's."

Nina Giles ›
22, student

Listening to:
SEAFRET
Oceans
"It's quite chilled music. They've got some really fab lyrics, too."

Wearing: Sheepksin coat from eBay, Rolo Tomassi jumper, Gap jeans, Dr Martens shoes.
Best thing about Bournemouth: "The charity shops are brilliant."

"The charity shops are brilliant."

‹ Emily Reid
21, student

Listening to:
LAURYN HILL
To Zion
"She's got so much soul. Her voice, the acoustics, it's everything together."

Wearing: Zara trousers, ASOS knitted top, Monkey coat, Sarah Straussberg earrings.
Best thing about Bournemouth: "South Coast Roast café. They have loads of cool events as well as amazing coffee."

PHOTOS: REBECCA TATE

Jordan Gray ›
26, musician

Listening to:
NEIL YOUNG
Drive Back
"An incredible song. It's got such a massive groove to it."

Wearing: Levi's jeans, Dr Martens boots, Marks & Spencer jacket
Best thing about Bournemouth: "The people. Everyone seems to end up here and nobody ever wants to leave!"

24

TOPMAN

TWENTY:FOUR

THE STRYPES

THE AMAZONS

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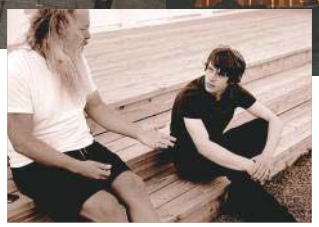
IN ASSOCIATION WITH NME

STRAIGHT OUTTA NOTTINGHAM

The Jake Bugg we know sings like a chipmunk, slags off *The X Factor* and strums an acoustic guitar like he's in a skiffle band. The new Jake Bugg takes influence from hip hop, slags off Noel Gallagher and even tries his hand at rapping. Jordan Bassett meets a man in the middle of a personal revolution

Photography: Dean Chalkley



Bugg's new album is a creative risk (top); with rumoured ex, Cara Delevingne (left); at Glastonbury 2014 (right); with 'Shangri La' producer Rick Rubin (below)

JAKE BUGG IS NOT READY for his close-up. Arriving in a whitewashed West London photo studio for his cover shoot, he shakes hands (surprisingly firmly), then disappears into make-up for what seems like decades. When he finally emerges, he slips into a white and purple tie-dye jacket that his stylist worries, in hushed tones, looks "a bit new-rave". Bugg seems at ease being photographed (he should be – he recently signed to model agency Elite) and he looks quite serene with his eyes closed, waiting patiently while an assistant teases a single strand of hair.

Bugg, who turned 22 on Sunday, has a reputation for acting like a spoiled teenager – unsurprising given he was just 19 when he released his debut album. Profilers tend to find him disengaged. "It can feel like badgering a sullen nephew about how school is going," wrote one. This is not the Jake Bugg that NME spends an afternoon with – in his first interview for a year he responds to questions at length and even cracks the odd joke.

And that's not the only recent transformation. Forthcoming album 'On My One' – due for release on June 17 – is no retread of his first two. Sure, it has folk songs designed to appease Bugg purists – the swaggering 'Put Out The Fire', the finger-pickin' ballad 'All That' – but there's experimentation, too. There are two hip-hop tracks: 'Gimme The Love', a big, beaty juggernaut of a song, and 'Ain't No Rhyme', in which he does something that sounds suspiciously like rapping. Elsewhere, a strain of lush, '70s-style pop runs through the record. In short, Jake Bugg has taken some real creative risks.

"Noel's last album is pretty cp, though, innit?"**

WORK on the album began in early 2015 in the disparate locales of Malibu and Nottingham. It was reported last year that Mike D from Beastie Boys was working on material with him in the former, though none of it has made the cut. "He was doing a track of mine," confirms Bugg, back in the dressing room after the shoot. "But I still haven't bloody got it back yet. Do you know what it's called? 'Waiting'. Can you believe that? Can you f**king believe it? It's like f**king taking the p**s."

Bugg and Mike D – real name Mike Diamond – spent "a couple of weeks" together, first in a studio in Malibu, then round Diamond's gaff, but the California lifestyle wasn't exactly conducive to productivity. "Everyone's so relaxed in Malibu," he says. "It was like, 'Oh yeah I'll be there at 12, man'. Three o'clock, he turns up. But I'm the same. Mike hadn't done anything for a while so I think he was just getting back into it, finding himself again. The important thing was he inspired me to go back to Nottingham and use what I'd learned. So even though nothing physical came out of the experience, it definitely played a part in what I came up with later."

The influence is clear on 'Gimme The Love', the album's first official single, and also 'Ain't No Rhyme' – that rap song. Bugg, who claims he "can't rap for s**t", recorded his version as a rough guide, with the intention of finding an actual rapper to re-record it, but "we couldn't find anyone in time so [the label] decided to use my version. If they think it's alright to use, fair enough."

Bugg has spoken before about his hip-hop influences, gleaned from childhood friends who were into first-wave grime artists such as Wiley and Dizzee Rascal. He was more into '90s East Coast rap at the time ("I never liked much British rap, it never really struck a chord with me") and now rates contemporary acts Run The Jewels and Joey Bada$$. He's followed the recent resurgence of grime, spearheaded by the likes of Skepta and Stormzy, but is only half-impressed. "I feel like a lot of the time it is the same stories," he says. "It's violence and guns and drugs. I like listening to it 'cause usually it's true. But a few more stories would be cool."

THROUGHOUT our conversation, Bugg oscillates between talking to the table and remembering to make eye contact. The effort this entails is quite sweet. One person who will not enjoy the balm of this Jake Bugg charm offensive is Noel Gallagher. The ex-Oasis leader took Bugg on a US tour with him in 2012, but later said he was "f**king heartbroken" to learn that the seemingly credible musician co-wrote 2012 debut 'Jake Bugg' and 2013 follow-up 'Shangri La' with hit-makers such as Iain Archer, formerly of Snow Patrol.

"Noel's last album is pretty c**p, though, innit?" says Bugg. "Put that in. I'm not upset about it because it's just Noel – he'll slag off Ed Sheeran and be at a party with him the next week, like. It's just the way he is. He was definitely an influence on my music, but I don't care what anyone says, man. I'm just doing music the way I wanna do it."

Bugg on the road

Catch the Bugg over four dates in London this week

March 7 Village Underground **March 8** The Dome **March 10** Brixton Electric **March 11** Bush Hall

A Bugg's life

FEB 1994: Born Jacob Edwin Kennedy Bugg in Clifton, Nottingham.
2006: Starts playing guitar, inspired by hearing Don McLean's 'Vincent (Starry Starry Night)' on *The Simpsons*.
2010: Drops out of college to concentrate on gigging.
JUNE 2011: After submitting songs to the BBC Introducing scheme, he's invited to performed on their stage at Glastonbury.
OCT 2012: Debut album 'Jake Bugg' goes straight to Number One, making him the youngest artist ever to achieve the feat.
OCT 2012: Bugg tells *NME*: "It's my job to keep that *X Factor* s**t off the top of the charts".
DEC 2012: *The Telegraph* refers to Bugg as "an East Midlands Bob Dylan".
2013: Works with producer Rick Rubin in Malibu on his second album 'Shangri La'.
APR 2013: It's reported in the tabloids that Bugg has split from supermodel Cara Delevingne.
OCT 2013: Shane Meadows directs the video for single 'Slumville Sunrise'.
NOV 2013: 'Shangri La' is released to mixed reviews.
FEB 2014: Describes *The X Factor* as "Sick. It's about popularity and not music."
JUNE 2014: Performs on the Pyramid Stage at Glastonbury.
SEP 2014: Plays on *American Idol*.
FEB 2016: Releases free song 'On My One', taken from the upcoming album of the same name.

POST PRODUCTION: IAN HALL (WWW.MASSIVEFACE.CO.UK) ADDITIONAL PHOTOS: GETTY IMAGES, JORDAN HUGHES/NME

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Whether or not Noel's words stung, 'On My One' finds Bugg going it alone. Named after Nottingham slang for 'on my own', it sees him writing all of his own material and producing much of it, too. He was not, he insists, hell-bent on silencing his critics: "People are probably gonna say I was trying to prove a point or something, but it was more for me. It was important for my development as a writer. If I don't do it now, when am I gonna do it?"

It's a risky move, and Bugg's record label, Mercury, were nervous. "I think all the way through the process of making the album they were still unsure, until it was finished and then they were like, 'Oh, OK, it's not as bad as we thought it was gonna be," he says. Bugg now compares his co-writing days to a further education course: "My mates were going to college to learn plastering and joinery and I was going to work with these professional songwriters, so I thought: 'Free education'. You know, people pay top dollar to go to all the top schools. I didn't have to, I was lucky. I went and learnt it, and now I'm doing it by myself."

BORN into a working-class household in Clifton, Nottingham, his father a nurse and his mother in sales, Bugg must know what kind of life would have awaited him had fame not beckoned. He agrees that the Tory government is not that sympathetic to young people. Around the General Election last May, he took an online test to establish his political views. The result? Liberal Democrat.

"Coming from a working-class background, if you didn't go left, you'd be resented," he says. "But after having a few albums and touring a while, maybe financially it's better to be right wing. So you're stuck in the middle. And that's kinda what 'Ain't Know Rhyme' is about. The lyrics go: '*You can't just wind up the dividing screen/ When you're in the middle, which side do you lean?*' It's kind of how I felt. People are always trying to pull you to one side."

Fame hasn't distanced him from his old mates. He brings them on tour, though he acknowledges it must be tough for them to return to Clifton afterwards. "You might not have seen your best mates for a bit but you have that instant connection again straight away," he says. "Like with my mate Jaz – you see each other and you can just sit there and not have to say anything because you get on so well. You can have a bit of a laugh or chill and watch TV and s**t like that."

Bugg now rents a house in West London while looking to buy a place in the city, and today he performed at a Burberry catwalk show. He admits to feeling some guilt about his success. "I go into a shop and I'm like: 'I want that now.' I walk out thinking: 'F**king hell, my mates have probably been grafting all week just to buy a beer'. People might like the songs and it might be successful, but does that mean you should have a vaster amount of money than somebody that works 45 hours a week? I don't think so. Not when I'm getting to enjoy myself. It doesn't seem fair somehow. People might go: 'Well, why don't you give your money away then?' But even if you do that you can never keep everybody happy."

Bugg entered the gossip pages in 2013 when it was reported that he was dating posh supermodel Cara Delevingne, and that she chucked him in April of that year. Actually, he says, the whole thing was a tabloid fabrication. "We were just coming out of a venue. People take pictures and, like, create a story around it. It's like, that's not evidence is it? That's two people hanging out."

Bugg didn't enjoy that kind of attention. "My spotlight is on the stage," he says. "For me, that's the real spotlight. People flashing cameras in my face, I don't care about that s**t."

ONE thing Jake Bugg does care about is whether or not you buy his album. "You wanna do this job forever, don't you?" he says. "So it's make or break. If it flops, who's gonna buy the fourth record? That's why I had to give it everything. That's what [title track] 'On My One' is about: '*I'm a poor boy from Nottingham/ I had all my dreams/ But in this world they're gone*'. My dreams have come true, but that's what I'd be singing if I lost everything."

The stakes are high. In a world where Adele's '25' can sound just like '19' and '21' and still be the biggest-selling album of the decade, you might have forgiven Bugg for attempting to repeat the formula of his 650,000-selling debut. Was he tempted? "Absolutely not," he says. "People don't know what they want. I'm sure if Adele would've been a bit experimental, it might've got a bit more mixed reviews but if it was good, people would still love it 'cause it's still her. If I did the same things people would go, 'Oh, it's just the same', but if you do something different, they go, 'Oh, it's not like his other two albums'.

"I wanted 'On My One' to be different. I feel like people are too scared now to do something different."

So the kid from Clifton has released a rap song. Respect. **NME**

Bugg on the box

The many times Jake's music has popped up on telly

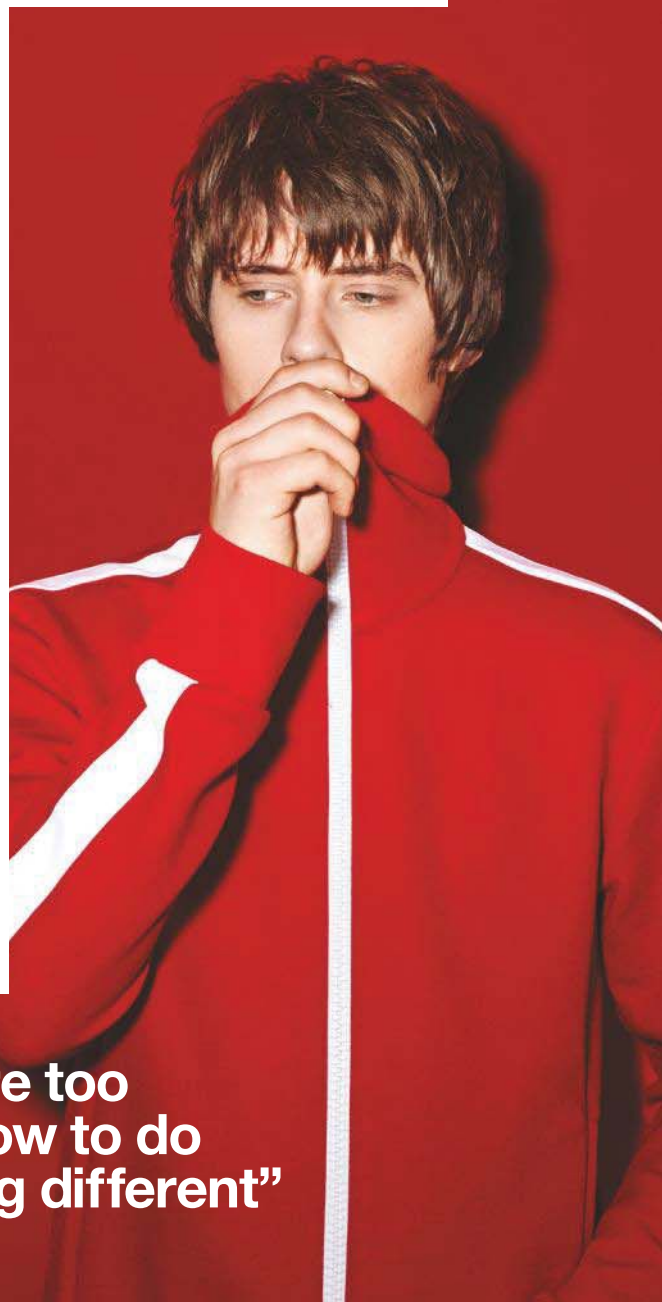
HAPPY VALLEY
'Trouble Town' serves as the theme tune for the hard-hitting BBC1 crime drama set in West Yorkshire.

LONDON 2012 OLYMPICS
Jake released 'Lightning Bolt' in 2012, just as Jamaican sprinter Usain Bolt became the star of the Games. The result? Wall-to-wall Bugg.

GIRLS
Lena Dunham used 'There's A Beast And We All Feed It' for series three of her HBO comedy drama. It played as three characters cavorted through a graveyard.

THE FAULT IN OUR STARS
The teen weepie featured 'Simple As This'. We need a kiss and a Bugg just thinking about it.

AMERICAN IDOL
After dismissing talent shows, Bugg performed 'Me and You' on America's biggest one. Awks.

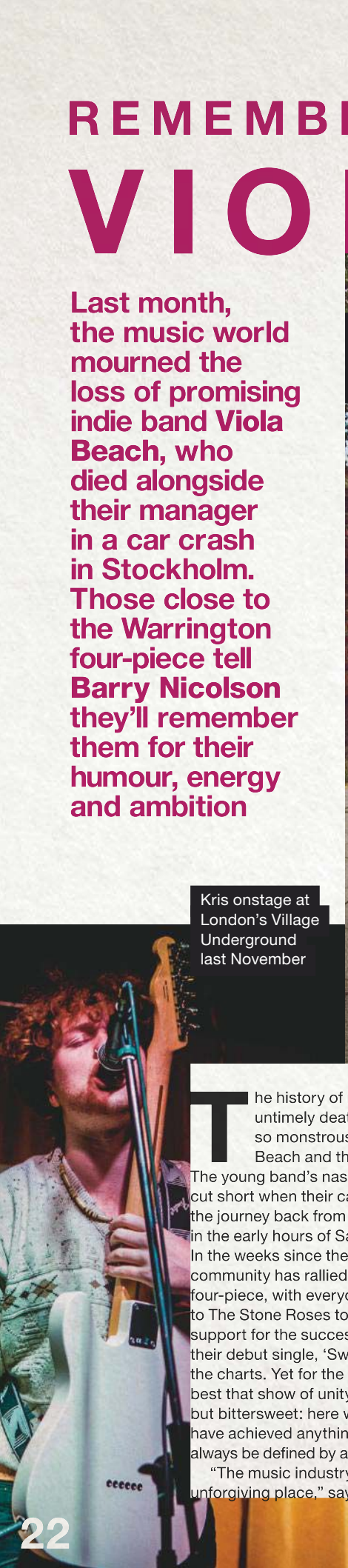


"People are too scared now to do something different"

REMEMBERING
VIOLA BEACH

Last month, the music world mourned the loss of promising indie band Viola Beach, who died alongside their manager in a car crash in Stockholm. Those close to the Warrington four-piece tell Barry Nicolson they'll remember them for their humour, energy and ambition

Viola Beach: (l-r) Tomas Lowe, River Reeves, Kris Leonard and Jack Dakin



Kris onstage at London's Village Underground last November

GEORGIA PARK, REX, XPOSUREPHOTOS.COM, LONDON NEWS PICTURES, ACTION IMAGES

The history of rock 'n' roll is littered with untimely deaths, but few have seemed so monstrously unfair as those of Viola Beach and their manager Craig Tarry. The young band's nascent career was cruelly cut short when their car crashed into a canal on the journey back from a Swedish music festival in the early hours of Saturday, February 13.

In the weeks since the tragic event, the indie community has rallied around the Warrington four-piece, with everyone from Liam Gallagher to The Stone Roses to Kasabian expressing support for the successful campaign to get their debut single, 'Swings & Waterslides', into the charts. Yet for the people who knew them best that show of unity can never be anything but bittersweet: here was a band who might have achieved anything, yet whose memory will always be defined by a single, tragic twist of fate.

"The music industry can be quite an unforgiving place," says the band's agent, who asked not to be named in this piece, "but when a massive tragedy like this happens it really resonates, and that's been lovely for the families to see. But there's also the understanding that there was a promise to this band that was so, so immense. I have absolutely no doubt whatsoever where Viola Beach were going."

Among the first to recognise that promise were Adrian Hall and Lee McCarthy, who comprise the production duo Sugar House. Hall and McCarthy discovered Viola Beach on Soundcloud in early 2014, and over the next 18 months recorded five separate sessions with the band at their studio in St Helens. McCarthy remembers them as being, "Different to a lot of other bands we'd met. They were a bit off the wall, but they weren't contrived. You could tell there was definitely something there, especially when you sat with Kris [Leonard, frontman] and listened to him talk about music. It wasn't like

Playing at Notting Hill Arts Club on January 10

Backstage at their KOKO gig

Manchester City paid tribute to lifelong fan Tarry and the band

he had some big plan, but he knew what he wanted to do."

"Some bands work so hard at cultivating an image, but Viola Beach just were what they were," agrees Hall. "Tomas [Lowe, bass], Kris and Jack [Dakin, drums] all worked in the same bar, and they spent a lot of time drinking together and having a laugh, which was a big part of their dynamic. I remember Jack arriving at the studio one day with a load of new tattoos, because he'd just bought himself a tattoo gun. Kris would turn up wearing girl's pants, or dungarees, or a NASA jacket, and when you asked him about it, he'd say, 'I woke up this morning and they were touching my legs, so I just put them on.' They didn't care, and that's why it worked – because they weren't trying."

Irreverence was a big part of Viola Beach's charm, but the absence of that "big plan" was initially what held them back: the songs were there, but the line-up was always in flux, with Leonard and drummer Dakin the only constants. It was when Craig Tarry came on board as manager in early 2015, says McCarthy, "that they really got their act together and everything clicked into gear. They needed someone to hold their hand and help them function like a real band."

Instrumental to building that momentum was BBC Radio Merseyside's Dave Monks, who gave the band their first radio play and invited them onto his show for numerous live sessions throughout 2015. Monks responded not only to the "energy and freshness" of Viola Beach's songs, but also the band members' individual personalities. "You couldn't help but like them as people," he says. "They were funny, polite, enthusiastic and ambitious – especially Kris, who was the ideas man."

With Tarry as manager, bassist Tomas and guitarist River Reeves solidified the line-up in May 2015. Viola Beach released 'Swings & Waterslides' through their own label, Fuller Beans, which subsequently led to major-label interest and a deal with Communion Records. In August, at Dave Monks' behest, the band were added to the bill on the BBC Introducing stage at last year's Reading & Leeds festivals, and their performances there led to another milestone – their first UK tour, supporting London alt-folkers Eliza and the Bear.

"We met them on the first night of the tour in Manchester. You could see the excitement in their eyes," says frontman James Kellegher. "We'd got them a bottle of Jack Daniel's and they first thing they said was, 'Do we have to drink it all now?' They were young and super-keen and completely untainted by the industry. Everything was a pleasure for them." Joining them on that tour were Scottish group The LaFontaines, whose guitarist Iain Findlay recalls the band being "Stupidly excited about going out on their first tour."

"They had a really weird, beautiful outlook on life," agrees their agent. "Kris used to message me saying he wanted to break the record for playing the most gigs in a year. He'd say, 'I want to be known as that band who gig and gig and gig, and who make fans everywhere they go.'"

"They wanted to break the record for playing the most gigs in a year"

In 2016, the band were already booked to play SXSW, Latitude and Live at Leeds, with further appearances at Glastonbury and a return to Reading & Leeds being negotiated and a support tour for on-the-up indie band Blossoms. There was also a five or six-track EP, recorded with Communion co-founder and producer Ian Grimble, scheduled for release later this year. When *NME* reached out to Grimble, he confirmed there were currently no plans to release anything, but the band's agent doesn't completely rule out the possibility.

"The team around Viola Beach will sit down with the families once the funerals have taken place, and we'll work out how best to proceed," he says. "Whether that's making an album internally for the families or an album that actually gets released, I don't know. There's a lot of music, a lot of demos, a lot of amazing songs, and it'd be great if it got out, but at the moment, everybody's still grieving. We need to sit down and work out what we do with it."

Viola Beach's legacy may now be out of their own hands, but that doesn't necessarily mean the last word on them has been written.

Tributes to Viola Beach

LÅPSLEY
"It is so sad to hear of the passing of the band members and manager of Viola Beach. I used to see them out in Liverpool. Brings perspective."

LIAM FRAY
The Courteeners
"Heartbreaking news about Viola Beach. Watched them soundcheck in December with us, they were destined for big things. Can't believe it. An upbeat, optimistic group of young men who were only just dipping their toes. Cruel, cruel world."

BLOSSOMS
"We'll never forget them. Their tunes forever in our heads; Craig, Kris, Jack, River and Tom always in our hearts."

Their KOKO date was on January 29 – one of their last gigs

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♥ WHAT YOU DO

APOCALYPSE HOW?

With *The Walking Dead* back on our screens, we asked a bunch of musicians how they'd survive a zombie outbreak

RAT BOY

"I'd go up in the attic and just hide there. There's no ladder, and from what I've seen in movies, they can't climb."

CHARLI XCX

"I'm so good at this. I'd make sure I was on the second floor of an apartment – then I'd cut off the stairs. I'd make sure I had enough petrol in my car. I'd stockpile raisins, that kind of s***. And I'd cover my mouth in case I got infected by zombie blood. You know, the simple things."

JULIA CUMMING

Sunflower Bean

"I'd make a little hobbit house in a mountain. I guess that's a fantasy of mine in general."

MATT NICHOLLS

Bring Me The Horizon

"I'd start looting. You know, like looting and that? I'd get myself a new TV."

KREPT AND KONAN

Konan "You know what, if there were a zombie apocalypse I'd have to get *loads* of weapons and work out how to kill them. Because you know, some you'd shoot, some you'd cut off their head. Cos stab 'em in the head and they might live. So we gotta be experimenting and then just go from there really."

Krept "I'd take a boat to the middle of nowhere and stay there until everything died down. Get loads of supplies: food, drink, girls…"

NME

The Walking Dead, Mondays, 9pm, Fox

LAURIE VINCENT

Slaves

"In the event of a zombie apocalypse I think me and Isaac [Holman, Slaves singer] would throw caution to the wind and become bounty hunters. We're like salt and pepper, yin and yang, chalk and cheese. Can't live with or without each other. We've got each other's backs. We'll walk into rooms like this [mimes backing into a room with a finger-gun]. 'Clear?'"

OLI SYKES

Bring Me The Horizon

"You know those bubbles? Those human-sized hamster spheres? I'd take one of those out on a lake. I mean they can't… They're not gonna bother, are they?"

ILLUSTRATION: GEORGE YARNTON

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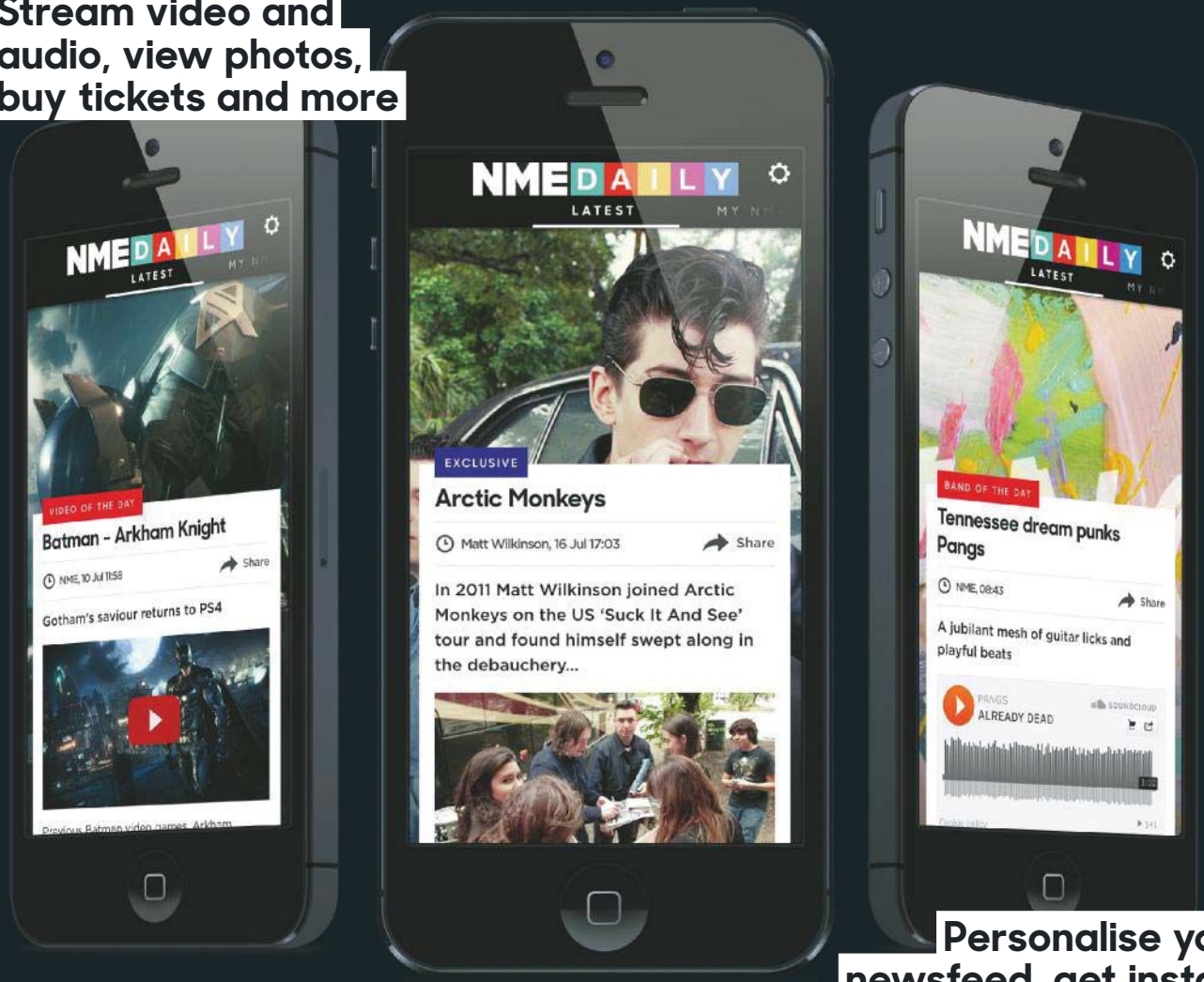

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RADAR

MUSIC, FILM, TV, GAMES AND MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

BEST FOR LOSING IT IN A TRAFFIC JAM
CHARLI XCX
Vroom Vroom
Produced by PC Music mainman SOPHIE, this song's brilliance lies in its eccentricity.

BEST FOR GRIZZLY ROCK'N' ROLLING
DZ DEATHRAYS
Blood On My Leather
This paean to fights and squeaky black jackets sounds every bit as raucous as a true garage rock gem should.

BEST FOR SLEEPY COMMUTES
METHYL ETHEL
Idée Fixe
Let this newly signed 4AD act become your favourite up'n'coming Australian band. 'Idée Fixe' is a dreamy psychedelic treat.

BEST FOR TACKLING ICY MORNINGS
SMERZ
Because
The debut track from these Copenhagen newcomers is a thrilling piece of alt-pop – slow-paced, leftfield electro at its very best.

EAGULLS

BEST FOR LATE NIGHT WANDERING
EAGULLS
My Life In Rewind
Leeds punks Eagulls sound more agitated than ever on this Cure-indebted track, from new album Ullages.

BEST FOR HAVIN' IT LARGE
CHASE & STATUS (FT SLAVES)
Control
Ever wondered what The Prodigy's Keith 'Firestarter' Flint would've been like as a millennial? Us neither, but thankfully this HUGE sounding collab between C&S and Kent punk oiks Slaves gives us the answer.

BEST FOR A MID-WEEK HANGOVER CURE
PARQUET COURTS
Berlin Got Blurry
After a few 'arty' releases, the New Yorkers sound like they've fallen in love with garage rock melodies and aesthetically pleasing guitar solos again. Phew.

BEST FOR TRASHING THE HOUSE
YAK
Victorious (National Anthem)
Only Yak's live-wire frontman Oli Burslem would have the audacity to call his new single 'National Anthem'. This track's a total beauty.

BEST FOR GETTING READY ON A FRIDAY NIGHT
BIRDY
Keeping Your Head Up
The first single from the Brit singer in three years is a Florence Welch-sized, feel-good banger.

BEST FOR ROCK-CLUB MOSHING
WHITE LUNG
Hungry
Kind of like an American Savages, White Lung are whipsmart, ultra-thrilling punks – and 'Hungry' is their best single yet.

WHITE LUNG

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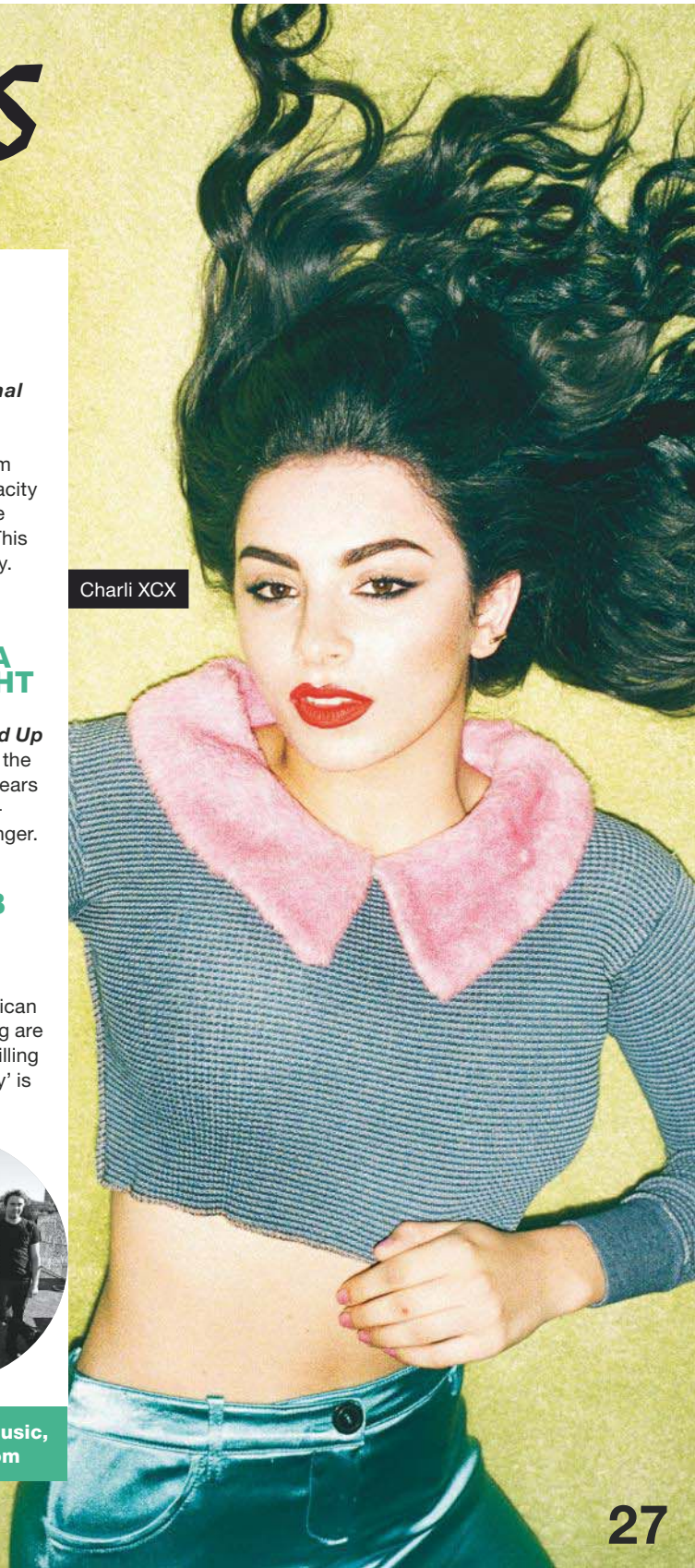

Charli XCX

KAITLIN CHRISTY, PAUL PHUNG, WILSON LEE

ALBUM OF THE WEEK

Holly Lapsley Fletcher

Home is where the heartbreak is

Merseyside newcomer tackles relationship turmoil with soul, disco and big, bassy beats

LAPSLEY
Long Way Home
★★★★☆
SOUL BASS EMOTION

AT 19, HOLLY Lapsley Fletcher – who records under her middle name – is a wise head on young shoulders. The Southport-raised singer and producer says people often presume she's *just* a vocalist because of her gender, telling NME last year: "I've spoken to other females in the industry and we've all struggled." Yet she also realises that "you don't get extra points for going on about" your technical smarts.

Her conundrum is frustrating because she's such a fresh and inventive talent. Like last year's 'Understudy' EP, this debut album blends downbeat electronica and low-key soul and will draw comparisons to James Blake and Jessie Ware, but Låpsley fills her songs with distinctive flourishes. 'Painter' is embellished with delicate glockenspiel, while 'Heartless' sparks into life with a glitchy vocal hook.

Several songs seem to feature a guest male singer, but it's actually Låpsley cleverly shifting the pitch of her own voice. Even without studio trickery, her voice is a versatile instrument – capable of both Adele-style stridency on 'Hurt Me' and 'Love Is Blind' and a delicate breathiness with echoes of Dusty Springfield on 'Painter'.

Her lyrics document the toll recording sessions in London and LA – where she worked with The xx and Savages producer Rodaidh McDonald – took on her relationship. She confronts her fickleness on the mournfully minimal 'Station', bemoans a lack of communication on the glossier 'Operator (He Doesn't Call Me)' and finds herself "*anticipatin' heartbreak*" on the gorgeously sad ballad 'Hurt Me'. 'Tell Me The Truth' features a looped refrain that's devastating because it's so conversational: "*Just tell me the truth/It'll hurt less, I guess*".

At 47 minutes, 'Long Way Home' may seem lengthy for a debut, but it feels cohesive without boxing Låpsley into a limited sound. With '80s-style drum fills, epic choruses and up-tempo disco coexisting so comfortably, album two already feels like a tantalising prospect. Hopefully, by then Låpsley won't feel so underestimated because on this evidence her talent speaks for itself. **Nick Levine**

FOR FANS OF

JAMES BLAKE

ADELE

Anxiety attack

The once-placid electro-poppers tackle police brutality and fear for the future on their third album

POLICA
United Crushers
★★★★☆
SYNTHS ANGST MOTHERHOOD

POLICA'S NEW record was made while vocalist Channy Leaneagh was heavily pregnant with her first child (that's her baby bump on the cover) and, even though it's not necessarily *about* motherhood, the experience has clearly had a hand in shaping it.

Their frontwoman's changing circumstances meant the Minneapolis synth-pop five-piece approached this record as if it were their last – and one of its recurring themes is Leaneagh's anxiety over the sort of world she's bringing her child into. It's a concern that's present from the very first line of the very first song 'Summer Please', which finds her wondering "*Whatcha wanna be when you're big enough to see it's all sh*t*" – a question that probably doesn't get asked very much on Mumsnet.

By far the most striking manifestation of that angst, however, is found on latest single 'Wedding', the video for which features Leaneagh and a group of Hensonesque muppets explaining police brutality to an audience of smiling black schoolchildren. Poliça tend to deal more in artful subtleties than big, eye-catching Beyoncé-at-the-Super-Bowl *statements*, but even without the context of the video, lyrics like: "*Every voice is like a click/Trigger after trigger/We don't even know we're sick/ Leaders, we have none*" leave little doubt what the song's about.

That directness is a welcome addition to the music, too – previously, Leaneagh's voice has often been obscured by producer Ryan Olson's penchant for Auto-Tune and digital manipulation, but it's left mostly untouched on tracks like 'Baby Sucks' and 'Kind' and is all the more effective for it.

Unsurprisingly, Leaneagh's hopes, fears and anxieties define 'United Crushers'. However, the rest of the band – particularly Olson, whose work with experimental side-projects Gayngs, Digitata and Marijuana Deathsquads has made him one of the most compelling (and confounding) musical polymaths out there – also deserve a lot of credit, not least for the punchy stadium hip-hop stylings of 'Top Coat' and discombobulating polyrhythms of 'Berlin'.

If this really is Poliça's "final paper" (as Leaneagh's called it), then they've excelled themselves with the most intimate and empowering album of their career. **Barry Nicolson**

LIKE THIS? TRY THIS!

THE XX
xx
Channy Leaneagh's mournful voice and Ryan Olson's downtempo production have won Poliça numerous comparisons to Portishead, but it's The xx's stately debut that 'United Crushers' is most reminiscent of.

Poliça (l-r): Drew Christopherson, Channy Leaneagh, Chris Bierden, Ben Ivascu

GETTY

Psych!

The Coral used to be amazing. Then they got a bit boring. Now they're amazing again

THE CORAL
Distance Inbetween
★★★★☆
SWIRLY NOISY MOODY

THIRTEEN YEARS ago, after the release of their self-titled debut and its swift follow-up 'Magic And Medicine', The Coral really meant something.

The Wirral scallies stood out with their technical brilliance, unique take on the psychedelia sound and their ability to write an absolute banger – in 'Dreaming Of You' they had one of the most effortlessly brilliant pop songs of the early '00s. They and The Libertines were the faces of the British indie boom that followed The Strokes and The White Stripes.

By 2004 their magic had begun to fade and there was nothing especially mind-mangling about the four albums they released in the next six years – 'Nightfreak And The Sons of Becker', 'The Invisible Invasion', 'Roots & Echoes' and 'Butterfly House'.

In the middle of all this, a chief architect of their sound, Bill Ryder-Jones, left the band and it seemed reasonable to start worrying about their future.

When an "indefinite hiatus" was announced in 2012, and an album of lost songs ('The Curse Of Love') came two years later, the end seemed nigh.

Not so! The Coral are back, and the big question everyone's asking is: can they reclaim their kaleidoscopic crowns?

In their favour is a moodier and more rhythmic approach, with all the hooks that once made them great. There are highlights galore.

Now in his mid-30s, frontman James Skelly is still growling out lines such as "*Ooh she's a mover/ as she moves in and out of time*" on the brilliant 'Miss Fortune'.

First single 'Chasing The Tail of a Dream' is a psych-rock belter with a banging beat courtesy of James's brother Ian. There's a Paul Molloy guitar solo in 'Million Eyes' that sounds like early Syd Barrett-era Pink Floyd.

Other standouts include 'Holy Revelation' and 'Fear Machine', which wouldn't sound out of place on the soundtrack to HBO's new homage to '70s rock, *Vinyl*. Closing track 'End Credits' is a ghostly sea shanty that recalls their early weirdness.

'Distance Inbetween' is a cohesive, imaginative psych-rock record that grows with every listen.

Welcome back, boys.

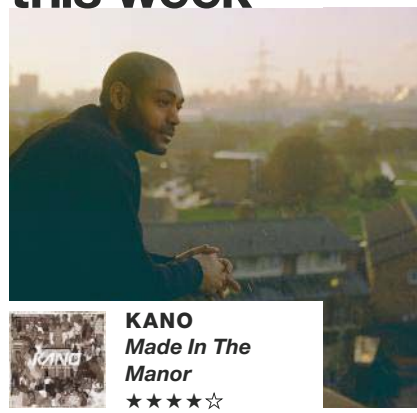
Charlotte Gunn

STRANGE BUT TRUE

Pete Doherty once claimed in an interview that he and Libertines bandmate Carl Barat wrote 'Dreaming Of You' and sold it to The Coral. He was fibbing.

L-r: Paul Molloy, Nick Power, James Skelly, Paul Duffy and Ian Skelly

Also out this week



KANO
Made In The Manor
★★★★☆
The east London MC's first album since 2010 features Wiley and Damon Albarn, but its best asset is Kano's brilliantly aggressive flow. One of the best.

LA SERA
Music For Listening To Music To
★★★☆☆
Katy Goodman's Ryan Adams-produced third album sees the singer/guitarist joined by husband Todd Wisenbaker on guitar. The result is a lush, '60s-flavoured pop gem.

NADA SURF
You Know Who You Are
★★★☆☆
The indie survivors had a hit with 'Popular' in 1996, and this eighth album is testament to their staying power.

BIG UPS
Before A Million Universes
★★★★☆
These New York punks rock seriously hard, and their second album will make you want to pierce your ear with a safety pin and gob in your nan's face.

MIIKE SNOW
iii
★★★☆☆
Solo albums and production for pop megastars such as Katy Perry have kept the Sweden-based trio busy since 2012's 'Happy To You', but 'iii' shows they haven't lost their knack for icy soundscapes.

For loads more album reviews go to NME.com

WORDS: BEN HOMEWOOD. PHOTOS: BEN MORGAN VESSELL, LINDA BROWNLEE

new music

FOPP

album of the month

poliça
united crushers
out now

primal scream
chaosmosis
18/03/2016

school of seven bells
sviib
out now

tiga
no fantasy required
out now

jeff buckley
you and i
11/03/2016

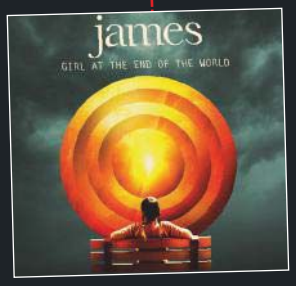
the coral
distance inbetween
out now

steve mason
meet the humans
out now

nada surf
you know who you are
out now

emmy the great
second love
11/03/2016

james
girl at the end of the world
18/03/2016



santigold
99 cents
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unloved
guilty of love
out now

the fopp list

get the lowdown on the best new music in this month's edition of the fopp list, free magazine in-store now

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glasgow union st & byres rd
london covent garden
manchester brown st
nottingham broadmarsh shopping centre

George Clooney at his comedic best

Hail to the chiefs

The Coen brothers prove they're Hollywood's biggest anoraks with a sublime and hilarious swipe at its past

HAIL, CAESAR!
15 *Josh Brolin, George Clooney, Alden Ehrenreich, Scarlett Johansson*

★★★★☆

COMEDY | HOLLYWOOD | THE 1950S

JOEL AND ETHAN Cohen's love of Hollywood's Golden Age runs deep. From 1991's Los Angeles screenwriter drama *Barton Fink* to 2001's noir pastiche *The Man Who Wasn't There*, these brothers wear their old school influences proudly. In the lavish *Hail, Caesar!* they get to fully indulge their passion for the early 1950s MGM era of cinema, covering everything from camp musicals and snippy romantic dramas to classic cowboy capers and epic historical films.

The story charts an action-packed 24 hours in the life of Capitol Pictures executive Eddie Mannix, played with 'tache and trenchcoat sporting panache by Josh Brolin. The *No Country For Old Men* actor isn't the only Coen brothers favourite reeled out in the A-list cast. George Clooney sparkles as an easily suggestible alcoholic leading man, offering up some of his finest physical comedy since *O Brother, Where Art Thou?*; Scarlett Johansson plays a femme fatale with a hefty Brooklyn accent, a string of broken mobster marriages and a knack for swimming; and Frances McDormand's blink-and-you'll-miss-it turn as a chain-smoking film editor is equal parts hilarious and harrowing.

But the film's stand-out stars are newcomer Alden Ehrenreich (*Blue Jasmine*), *Magic Mike* hunk Channing Tatum and British icon Tilda Swinton. Ehrenreich's dim, country-fried singing cowboy has speech impediment issues lovingly lifted from *Singin' In The Rain*; Tatum's tap-dancing Gene Kelly clone's sailor-themed song and dance routine 'No Dames' is a spectacular show of high-gloss campery; and Swinton excels as a pair of highly-strung gossip columnist twins.

Yet it's not just the perfect cast that makes *Hail, Caesar!* such a fully-formed delight – the set design, costumes and locations are seriously sexy too. A beachfront home that rivals the John Lautner-designed pornographer's party house in *The Big Lebowski* is particularly stunning, while the super-slick outfits rival 1997's similarly period-pitched *LA Confidential*.

Funny, flashy and fast-paced, *Hail, Caesar!* is proof not only of the Coen Brothers' effortless command of some of the most important actors in modern cinema, but their commitment to creating and crafting a wholly believable – and endlessly gleeful – vision of the past. **Leonie Cooper**

STRANGE BUT TRUE

This is the second time real life studio exec Eddie Mannix has made it to the sliver screen – Bob Hoskins played him in 2006's *Hollywoodland*.

Femme fatale Johansson in *Hail, Caesar!*

True grit

Cate Blanchett gives a career-best performance as a journalist torn apart by a vital mistake

Cate Blanchett: searching for the truth

TRUTH
15 ***Cate Blanchett, Robert Redford***
★★★★☆
DRAMA JOURNALISTS LIES

IN A JUST WORLD, ONE FREE of arcane rules and fine print, Cate Blanchett would have been battling herself in this year's Best Actress Oscar category. Yet for now it's disallowed for anyone to be nominated twice in the same category in the big awards ceremonies, so Blanchett campaigned for *Carol* (released last November) while *Truth* was quietly shoved into the shadows. It's a shame, as while it's not the work of art that *Carol* is, *Truth*, a riveting watch in itself, features one of Blanchett's best performances.

Based on fact, *Truth* has Blanchett as Mary Mapes, a producer on *60 Minutes*, the American news magazine show. In 2004, Mapes and Dan Rather (Robert Redford), a journalist-slash-national treasure, headed an investigation that questioned the military record of then President George W. Bush. They alleged that he had not completed basic training and used family connections to avoid fighting in Vietnam. After the episode detailing the allegations aired, Mapes' sources were challenged and the whole story began to disintegrate.

This isn't a film about journalists snapping at the heels of power. It's not an *All The President's Men* or a *Spotlight*. It's a film about how in modern media the truth becomes secondary to the best narrative. Mapes is a woman fighting against rivals who turn her mistakes into the story and bosses who value business interests over the national interest.

Blanchett plays Mapes as a woman torn every which way, furious that she has fallen short of her own journalistic standards, but astonished that an error in their case has made the whole thing, in the eyes of the rest of the world, a fiction.

The *Amazing Spider-Man 2* director James Vandebilt's film is at its best when sticking with the story and following Mapes at work. Showing her at home with a gentle husband and giving a back story of a cruel father to try and explain her is unnecessary. You get the full portrait of the woman when she's doing her job. If you manage to nab Cate Blanchett for a part you don't need to force a human-interest angle. She'll tell the story for you, no sensationalism required.

Olly Richards

Read the full reviews of these and many more films on NME.com

Also out this week

TIME OUT OF MIND
15, Richard Gere, Ben Vereen
★★★☆☆
Richard Gere is chiefly known for playing suave and rich. Here he goes against type as a homeless man in New York who forms an odd friendship with a jazz musician and is encouraged to try to re-establish a relationship with his estranged daughter.

UNIVERSAL PICTURES, SONY PICTURES, ICON PICTURES

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bfi.org.uk/shop

In *The Aliens* (l-r): Jim Howick, Michael Socha and Michaela Coel

Sci-fi goes gangster

Stars of new E4 comedy drama *The Aliens*, Michael Socha and Michaela Coel, plus writer Fintan Ryan, take us inside the show that's rewriting the rules of sci-fi

THE ALIENS
Tuesday, 9pm, E4
Michael Socha, Michaela Coel
GANGS EXTRATERRESTRIALS

THE EXTRATERRESTRIALS IN *The Aliens* aren't little green men. They don't have gills or a third eye, and they aren't triple-breasted. They're ordinary-looking types who landed on earth 40 years ago. "There aren't many differences between the aliens and humans," says *This is England*'s Michael Socha, who plays lead character Lewis in the six-episode series. "The aliens have just got bigger dicks."

The Aliens is a radical reimagining of the sci-fi genre, beyond giving its menfolk big bulges. It's from the same team that created *Misfits* and shares with that superheroes-with-ASBOs show a desire to bring sci-fi bang up to date. The extraterrestrials are an allegory for modern-day refugees – disinfected, tagged and kept in quarantine in a ghetto called Troy, only let out to clean the humans' loos. Socha's Lewis works as a security guard on the border of Troy. Like most humans, he doesn't like the aliens much. But there's a snag. He is one. "Humans have been taught to not like aliens; Lewis finds them disgusting," Socha says. "But then Lewis finds out he is half alien and his whole world falls apart."

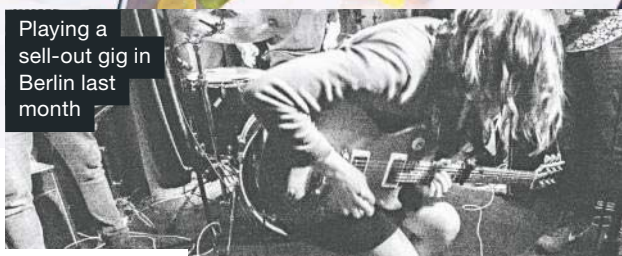
The Aliens is not simply social satire. Writer Fintan Ryan, who also wrote BBC Three's *In The Flesh*, wanted to create a British crime drama that was more *Breaking Bad* than *The Bill.* He came up with the idea of Troy, a police no-go zone. Then came the concept of alien fur being a precious illegal commodity that, he says, "is a narcotic for humans". Its very existence creates in-fighting within the alien community. Into this melee lands Lewis, drawn into Troy to rescue his drug-dealing sister and becoming embroiled in gang warfare. The situation is complicated by his infatuation with female alien Lilyhot. Played by *Chewing Gum* writer and star Michaela Coel, she is a lone, terrifically violent woman in a predominantly male criminal underground. "Lilyhot is fighting for power in a world dominated by men," says Coel. "She's in a low-level gang but it's small game for her. She just kills and moves on."

Cute aliens, it seems, went out with *E.T.*. "A lot of them are nasty bastards," says Ryan. Sci-fi's about to get gangster.
Colin Crummy

FOR FANS OF

Mothers

A folky American four-piece whose debut album doubles as a counsellor



Playing a sell-out gig in Berlin last month

For Kristine Leschper, the ex-visual arts student who fronts Georgia's Mothers, songwriting is a way of working out the big life questions. Mothers' mesmerising debut album 'When You Walk A Long Distance You Are Tired' puts those queries into intricate, twisted folk-rock with a math-rock edge. "The things I have questions about, I know other people have those same questions," Leschper explains over the phone. "I think that makes them easier to deal with."

In the same way that Mothers' debut is intended as a kind of support group for listeners, the process of forming the band – with Matthew Anderegg (drums), Drew Kirby (guitar) and Patrick Morales (bass) – worked similar magic for Leschper. Originally a solo artist, the self-taught guitarist felt she couldn't keep up with other musicians – a fear she only got over after she became friends with Anderegg. After a month of playing with him and Kirby, the trio hit the studio with Drew Vandenberg (recruiting Morales later), and set about turning Leschper's solitary creations into gems that stun and soothe. "It's a portrait of us as a young band," she says. "Listening now, it's like reading a journal or a scrapbook."

Leschper's past studies feed into Mothers in every way, from her songwriting process to the group's name, which is taken from an old art project. "I was really interested in animal nesting behaviour," she says. "Female rabbits pull out their fur so they can make a nest for their young. I was interested in those sacrifices and how they could correspond with sacrificing yourself for art."

It's not hard to identify Leschper's own sacrifices in Mothers' debut album. Every lyric she sings seems fuelled by some very personal feeling or experience. Torn out of herself, just like rabbits' fur, they're relinquished for the sake of art and music. Join the self-help group now. **Rhian Daly**

Best track

'It Hurts Until It Doesn't'

A tangled rumination on ego and self-doubt that swings from galloping melodies to a sparse, sad folk shuffle.

Details

BASED Athens, Georgia

SOCIAL facebook.com/nestingbehavior

FACT Leschper once curated a multimedia performance during which a masked man chopped off her hair as she played guitar.

BUY 'When You Walk A Long Distance You Are Tired' is out now

For more on Mothers, head to NME.com

Mothers (l-r): Drew Kirby, Patrick Morales, Matthew Anderegg, Kristine Leschper

FOR FANS OF

WAXAHATCHEE

WILD BEASTS

"I'm interested in the idea of sacrificing yourself for art"
Kristine Leschper

JULIA DRUMMOND, ANDY FORD, JESSE RIGGINS, EREZ AVISSAR

Bring Me The Horizon

Raleigh Ritchie

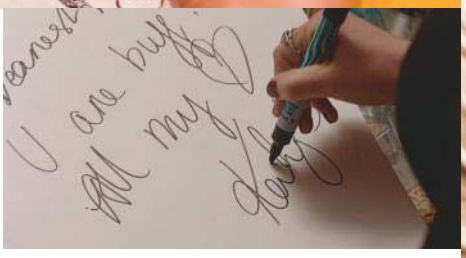
Slaves

They came, they drank, they drew

Two weeks ago, the good people at Pilot Pens popped a sketchbook backstage at the NME Awards 2016 with Austin, Texas and encouraged a load of popstars to scribble in it...

Rat Boy and co

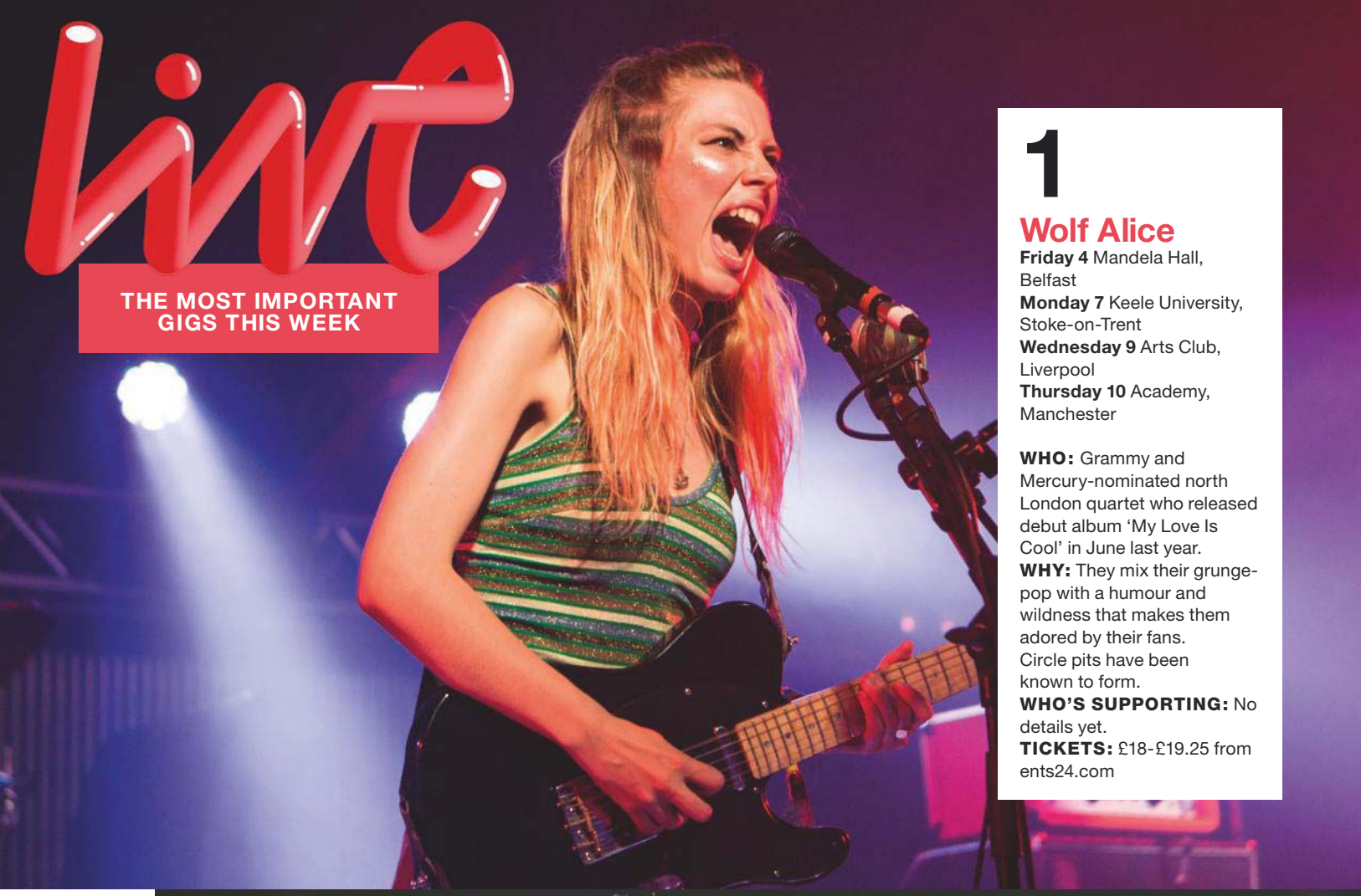
PILOT



PHOTOS: CAITLIN MOGRIDGE, JORDAN HUGHES

live

THE MOST IMPORTANT GIGS THIS WEEK



1

Wolf Alice

Friday 4 Mandela Hall, Belfast
Monday 7 Keele University, Stoke-on-Trent
Wednesday 9 Arts Club, Liverpool
Thursday 10 Academy, Manchester

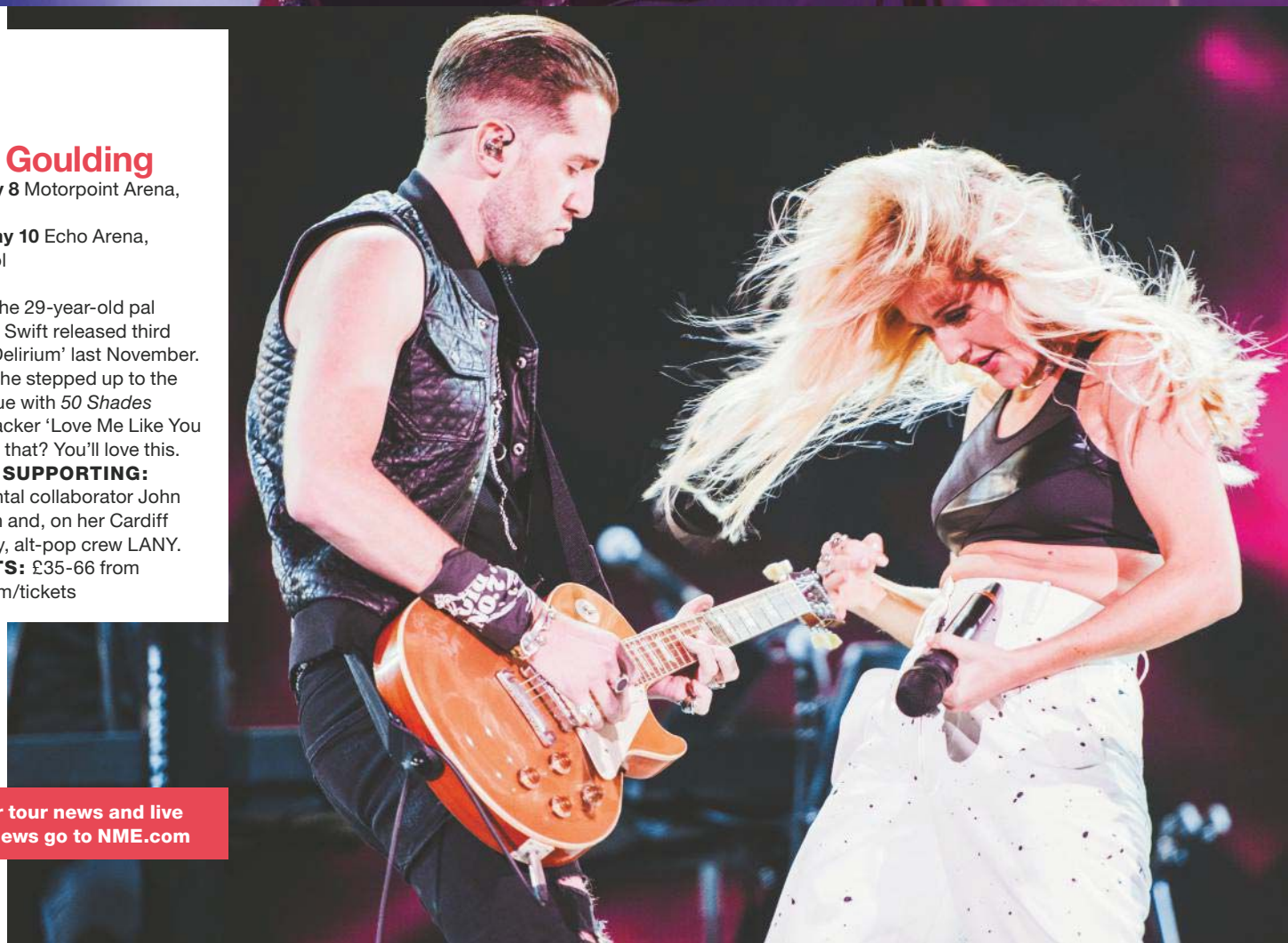
WHO: Grammy and Mercury-nominated north London quartet who released debut album 'My Love Is Cool' in June last year.
WHY: They mix their grunge-pop with a humour and wildness that makes them adored by their fans. Circle pits have been known to form.
WHO'S SUPPORTING: No details yet.
TICKETS: £18-£19.25 from ents24.com

2

Ellie Goulding

Tuesday 8 Motorpoint Arena, Cardiff
Thursday 10 Echo Arena, Liverpool

WHO: The 29-year-old pal of Taylor Swift released third album 'Delirium' last November.
WHY: She stepped up to the big league with *50 Shades* soundtracker 'Love Me Like You Do'. Like that? You'll love this.
WHO'S SUPPORTING: Rudimental collaborator John Newman and, on her Cardiff date only, alt-pop crew LANY.
TICKETS: £35-66 from NME.com/tickets



For tour news and live reviews go to NME.com

3

Fat White Family

Tuesday 8 The Wedgewood Rooms, Portsmouth
Wednesday 9 Coronet Theatre, London

WHO: South London crew of sludge-rock hooligans who formed in a pub-cum-squat in 2012 and have just released second album 'Songs For Our Mothers'.

WHY: *Anything* can happen at a Fat White show – you won't want to miss it.
WHO'S SUPPORTING: No details yet.
TICKETS: £12-£16.50 from songkick.com

4

Grimes

Monday 7 O2 Academy & Underground, Leeds
Tuesday 8 Rock City, Nottingham
Thursday 10 O2 Academy Brixton, London

WHO: Canadian electro-pop genius, AKA Claire Boucher, whose fourth LP 'Art Angels' was NME's album of 2015.

WHY: Grimes' videos depict a manga-style world full of vampires, flaming swords and dangerous girls. Her tour's called AC!D Reign, and it'll be a visual rollercoaster.
WHO'S SUPPORTING: HANA, a mysterious 26-year-old who, with Grimes, supported Lana Del Rey on her 2015 Endless Summer tour.
TICKETS: London sold out, but available from £60 on stubhub.co.uk; other tickets from £19 on NME.com/tickets

5

Låpsley

Saturday 5 Academy 2, Manchester
Sunday 6 Trinity Centre, Bristol
Wednesday 9 O2 Institute3, Birmingham
Thursday 10 The Haunt, Brighton

WHO: Holly Lapsley Fletcher, a 19-year-old Merseyside electronic musician who's released debut album 'Long Way Home' today.

WHY: People generally agree she sits somewhere between James Blake and Adele – the hype is very much justified.
WHO'S SUPPORTING: No details yet.
TICKETS: £10-£11.25

6

The Internet

Tuesday 8 & **Wednesday 9** KOKO, London
Thursday 10 Motion, Bristol

WHO: Soul group and Odd Future offshoot formed in 2011 by Syd tha Kyd and Matt Martians.
WHY: Their rapturously received third album, 2015's 'Ego Death', has given them an energy that's alien from Odd Future, but just as vital.
WHO'S SUPPORTING: No details yet.
TICKETS: London sold out, but Bristol £16.50 from songkick.com

7 Rudimental

Friday 4 Rock City, Nottingham
Saturday 5 Pavilions, Plymouth
Monday 7 O2 Academy, Birmingham
Tuesday 8 O2 Apollo, Manchester

WHO: Mercury-nominated quartet known for their collabs with Ed Sheeran, Ella Eyre and Angel Haze.

WHY: Their show is mayhem, but the good kind.
WHO'S SUPPORTING: Anne-Marie, who's been touring with Rudimental for years already, and is now starting out on her own.
TICKETS: £32.45 from songkick.com

8 The Coral

Friday 4 Riverside, Newcastle
Saturday 5 The ABC, Glasgow
Monday 7 Brudenell Social Club, Leeds
Tuesday 8 The Rescue Rooms, Nottingham
Thursday 10 O2 Institute2, Birmingham

WHO: Merseyside quintet from whose 'Dreaming Of You' was one of the loveliest indie songs of the noughties.
WHY: They're celebrating 20 years in the biz and have a new album, 'Distance Inbetween'.
WHO'S SUPPORTING: Fuzzy trio Cut Glass Kings, and melodic six-piece Neon Waltz.
TICKETS: Sold out, but available on secondary ticketing sites from £34

NME PROMOTION

Win a St Patrick's Day Adventure

You could be off to see Kodaline play in Dublin with Jameson

WHERE'S THE BEST PLACE to be on St Patrick's Day? Dublin. Who are the best people to take you there? Jameson. And get this: they're giving away two pairs of tickets for local boys Kodaline's Bow Street Sessions gig in Dublin on March 16 as part of the Jameson #BEORIGINAL St Patrick's Day celebrations. You'll also get flights, two nights accommodation and travel expenses covered.

Go to NME.com/win to enter. May the luck of the Irish be with you.

Best of the rest

Eagulls

Adele
Mon 7, Tue 8 & **Thu 10** Arena, Manchester

Ady Suleiman
Fri 4 Stereo, Glasgow
Sun 6 Hare & Hounds, Birmingham
Tue 8 The Deaf Institute, Manchester
Wed 9 XOYO, London

Bill Ryder-Jones
Fri 4 The Deaf Institute, Manchester
Sat 5 Sunflower Lounge, Birmingham
Tue 8 Stereo, Glasgow
Thu 10 Arts Club, Liverpool

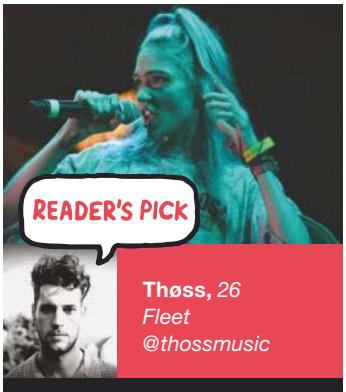
Black Honey
Fri 4 Picture House Social, Sheffield
Sun 6 Bodega, Nottingham
Mon 7 The Portland Arms, Cambridge

Blossoms
Fri 4 Kasbah, Coventry
Sat 5 The Sugarmill, Stoke-on-Trent

Chairlift
Wed 9 Scala, London

!!! (chk chk chk)
Wed 9 Patterns, Brighton
Thu 10 Village Underground, London

Clean Cut Kid
Wed 9 Sound Control, Manchester



Thøss, *26*
Fleet
@thossmusic

Grimes
Thu 10 O2 Academy Brixton, London
"She has it all."

DMA's
Fri 4 Belgrave Music Hall, Leeds
Sat 5 The Ruby Lounge, Manchester

Eagulls
Sat 5 West End Centre, Aldershot
Thu 10 Oddfellows Club, Leicester

Esben And The Witch
Wed 9 The Victoria, London

Field Music
Fri 4 Exeter Phoenix, Exeter
Sat 5 The Rescue Rooms, Nottingham
Thu 10 Brudenell Social Club, Leeds

Flowers
Fri 4 The Moon Club, Cardiff
Sat 5 Stuart Stephen Memorial Hall, Penryn

Foxes
Fri 4 The Roundhouse, London
Sat 5 Waterfront, Norwich
Mon 7 Pyramid Centre, Portsmouth
Tue 8 The Old Market, Hove
Thu 10 The ABC, Glasgow

Fronteers
Tue 8 King Tut's, Glasgow

Gwenno
Thu 10 Bodega, Nottingham

Jake Isaac
Mon 7 Sound Control, Manchester
Tue 8 Bush Hall, London
Wed 9 Exchange, Bristol
Thu 10 The Wardrobe, Leeds

James Morrison
Fri 4 O2 Academy, Glasgow
Sat 5 O2 Apollo, Manchester
Mon 7 Cliffs Pavilion, Southend-on-Sea
Tue 8 Corn Exchange, Cambridge
Wed 9 O2 Academy & Underground, Leeds

Jamie Woon
Sat 5 O2 Institute, Birmingham
Sun 6 The ABC, Glasgow
Tue 8 Concorde 2, Brighton
Thu 10 Bierkeller, Bristol

Josef Salvat
Sat 5 Electric Circus, Edinburgh
Sun 6 Gorilla, Manchester
Tue 8 Heaven, London
Thu 10 Thekla, Bristol

Kurt Vile
Thu 10 The Roundhouse, London

LUH
Tue 8 Electrowerkz, London

Matt Corby
Fri 4 University Union, Leeds
Sat 5 Albert Hall, Manchester
Mon 7 Arts Club, Liverpool
Tue 8 O2 Institute, Birmingham
Wed 9 Anson Rooms, Bristol

Nathaniel Rateliff & The Night Sweats
Mon 7 Concorde 2, Brighton
Wed 9 O2 Academy, Bristol
Thu 10 O2 Ritz, Manchester

Oh Wonder
Tue 8 Academy, Manchester
Wed 9 University Union, Leeds
Thu 10 Oran Mor, Glasgow

Palehound
Sat 5 Rough Trade, Nottingham
Sun 6 Headrow House, Leeds
Mon 7 Sticky Mike's Frog Bar, Brighton

Reef
Fri 4 The Factory Petroc, Barnstaple
Sat 5 O2 Academy, Oxford
Thu 10 O2 Academy, Bristol

The Rifles
Sat 5 Rock City, Nottingham
Wed 9 The Sugarmill, Stoke-on-Trent
Thu 10 The Plug, Sheffield

Roots Manuva
Fri 4 Electric Ballroom, London

So Pitted
Tue 8 Brudenell Social Club, Leeds

The Stranglers
Fri 4 The Ironworks, Inverness
Sat 5 O2 Academy, Glasgow
Mon 7 Rock City, Nottingham
Tue 8 O2 Academy, Liverpool
Wed 9 O2 Academy, Newcastle

Sundara Karma
Fri 4 Gorilla, Manchester
Sat 5 Leadmill, Sheffield
Sun 6 The Wardrobe, Leeds
Mon 7 The Rescue Rooms, Nottingham
Tue 8 The Rainbow Complex, Birmingham
Wed 9 Waterfront, Norwich
Thu 10 Dingwalls, London

The 1975
Fri 4, Sat 5, Mon 7, Tue 8 & **Wed 9** O2 Academy Brixton, London

TRAAMS
Thu 10 Headrow House, Leeds

Tricot
Fri 4 Hoxton Bar & Grill, London
Sat 5 Clwb Ifor Bach, Cardiff
Sun 6 Cavern Club, Exeter
Mon 7 The Green Door Store, Brighton

Turin Brakes
Sat 5 Brudenell Social Club, Leeds
Sun 6 The Duchess, York
Mon 7 The Junction, Cambridge
Tue 8 Glee Club, Birmingham
Thu 10 The Ruby Lounge, Manchester

Wild Palms
Tue 8 Electrowerkz, London

Yonaka
Sat 5 Lennons, Southampton
Tue 8 The Shipping Forecast, Liverpool
Wed 9 Gullivers, Manchester
Thu 10 The Cookie, Leicester

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Thu 14 SHEFFIELD O_2 Academy2
Fri 15 LEICESTER O_2 Academy
Sat 16 BIRMINGHAM O_2 Academy2
Fri 22 NEWCASTLE O_2 Academy
Sat 23 LEEDS Brudenell SOLD OUT
Sun 24 GLASGOW O_2 ABC
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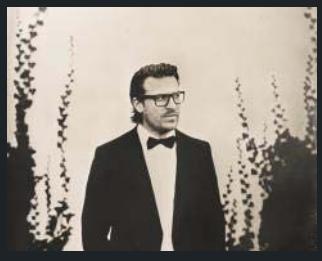

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MADONNA

Like A Prayer

"I remember my sister and I performed the song 'Like A Prayer' at a talent show with some of our friends. We lip-synced and did a dance routine. Looking back, we were probably too young to be performing that song! I remember watching the video and thinking, 'Wow, I don't really understand what's going on, but it looks so cool!'"

MADONNA

The song that makes me want to dance

DAVID BOWIE

Young Americans

"There's just something about the beat of this song. I have distinct memories of being in high school and discovering the music of David Bowie with a friend of mine. It was around the same time I was discovering pot, so we'd smoke a little, then dance around her bedroom to David Bowie."

HANSON

The song I can no longer listen to

HANSON

MMMBop

"I remember jokingly being into Hanson with a friend of mine when we were kids. I don't know if we were being totally ironic, though – we actually kind of liked them. But recently I was shooting a mini-series called *Doctor Thorne* and there was a guy who looked like one of Hanson, so I started singing 'MMMBop', and I was thinking to myself, 'What a ridiculous song! The whole chorus is made up of not-real words.'"

The song I can't get out of my head

TAYLOR SWIFT

Bad Blood

"It's weird, because I don't actually own this song. But at random times I'll just start hearing it in my head. I'll hear it on a Tuesday, then on Friday morning I'll find myself singing it as I'm getting dressed. I guess Taylor knows how to write a song that really sticks."

The song I want played at my funeral

DAVID BOWIE

Oh! You Pretty Things

"It's a great song – kind of reflective but not too depressing, which is perfect. I wouldn't want a really happy song at my funeral. It would be like I'm reaching back from my grave going, 'Ha! Now you have to listen to this happy song even though you're really depressed!'"

The song I wish I'd written

THE BEATLES

Julia

"My dad's a musician and he writes songs all the time, but it's never been a gift of mine. I'm OK with that, though. But if I'd written a song, I'd want it to be something as pretty and sweet as 'Julia'. It reminds me of the ballads my father writes."

The song I do at karaoke

LABELLE

Lady Marmalade

"I like to do it solo, and I definitely prefer the original version. One time I mistakenly signed on for the Christina Aguilera version and Lil' Kim has this whole rapping section. I just had no idea what to do, it was my ultimate karaoke nightmare."

NINA SIMONE

The song that makes me cry

NINA SIMONE

The Other Woman

"If I'm on my way to an emotional audition, this is the song I'll put on in my car. It just makes me break down in floods of tears every time I listen to it."

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NME BASS WORD

The wisdom of the *NME* archives

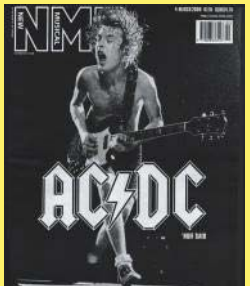
THIS WEEK

ANGUS YOUNG

AC/DC guitarist

March 4 2000

"If I put our new album on and then I see my neighbours f**k off, I know I've done something right!"



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